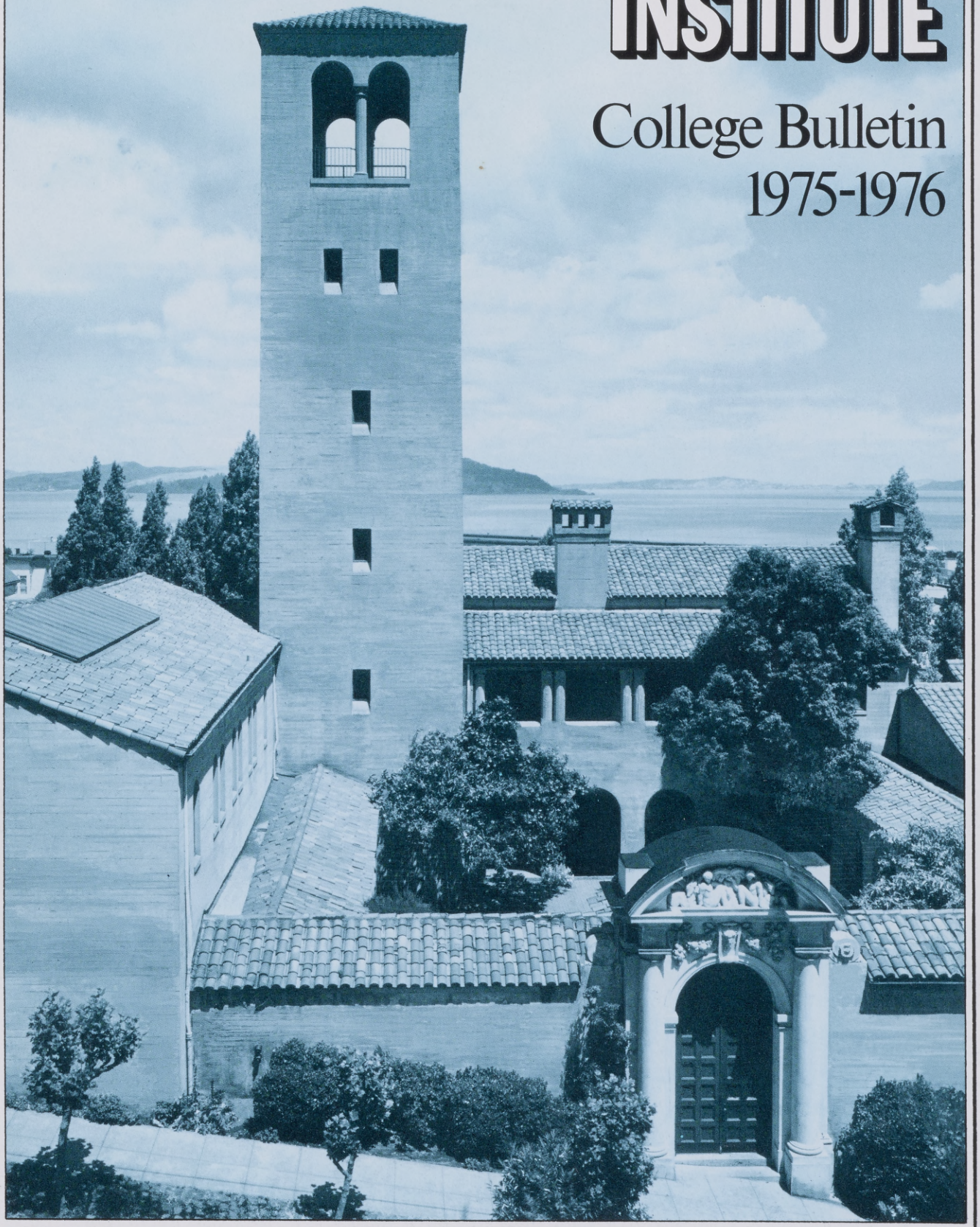
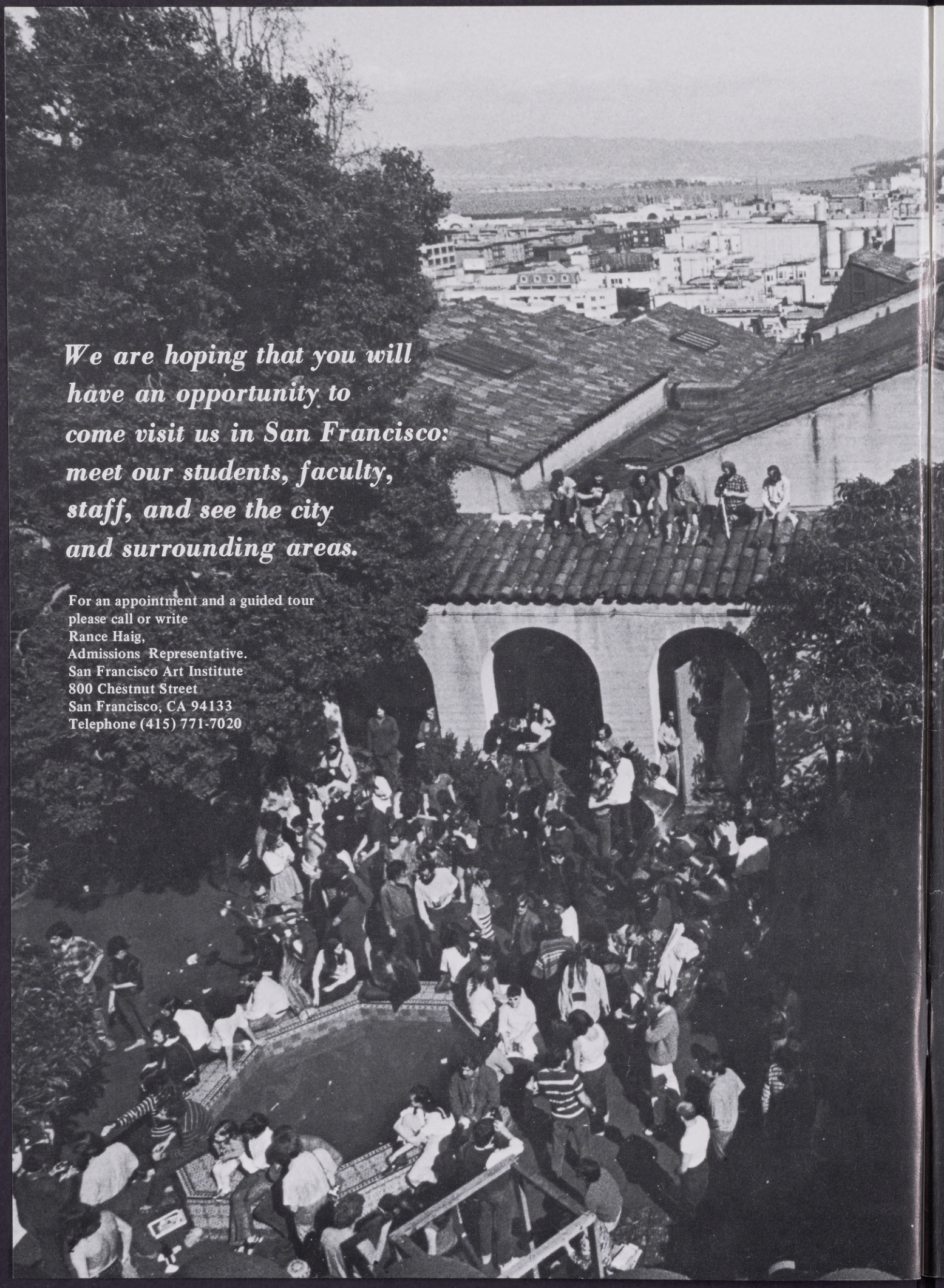
SAN FRANCISCO ART INSTITUTE

College Bulletin
1975-1976





We are hoping that you will have an opportunity to come visit us in San Francisco: meet our students, faculty, staff, and see the city and surrounding areas.

For an appointment and a guided tour
please call or write
Rance Haig,
Admissions Representative.
San Francisco Art Institute
800 Chestnut Street
San Francisco, CA 94133
Telephone (415) 771-7020

Contents

6 History and Purpose
8 Curriculum
10 Graduate Program
12 Admissions
14 General Information
16 Filmmaking
18 Painting
20 Photography
22 Printmaking
24 Sculpture/Ceramics
26 World Studies
27 Tuition and Fees
28 Financial Aid
29 Application
31 Calendar

College of the San Francisco Art Institute
offering the
Bachelor of Fine Arts and
the Master of Fine Arts Degrees
in Filmmaking, Painting, Photography,
Printmaking, and Sculpture/Ceramics
affiliated with
the University of California
accredited by
the Western Association of Schools and Colleges
and the National Association of Schools of Art
member of
the Union of Independent Colleges of Art and
the Association of Independent California
Colleges and Universities
founded in 1871

The San Francisco Art Institute
maintains a membership program
for parents, friends, and alumni who
have a continuing interest in the Institute
and want to participate in the varied
events sponsored by it.
Additional information and an application
for membership can be obtained by
writing the Membership Secretary
San Francisco Art Institute
800 Chestnut Street
San Francisco, Ca 94133

Board of Trustees, 1975-76

Officers
Mrs. Richard L. Swig, Chairman
C. David Robinson, 1st Vice Chairman
John B. Stuppin, 2nd Vice Chairman
Ms. Maryanna Shaw, Secretary
D. E. Mundell, Treasurer

General Members
Mario J. Ciampi
Allan R. Crawford
Christian de Guigne III
Peter Folger
Claude Ganz
George Gund III
Robert C. Kirkwood
Mrs. John C. McGuire
Chauncey McKeever
John O. Merrill
Toby Rosenblatt
Albert Schreck
Mrs. Corinne Sobel
Robert Tufts
Harold L. Zellerbach

Artist Members
Steve Davis
Patricia Forrester
Howard Fried
Peter Gutkin
Paul Kos
Tom Marioni
Richard Reisman
Barbara Rogers
Ann Shapiro

Faculty Members
Richard Graf
Edward Guerrero
Raymond Mondini

Student Members
David Best
Batyah Halpern
Rafih Benjelloum

Ex-Officio
Mrs. Harold Brown
Chairman, Women's Board
Arnold Herstand
President, San Francisco Art Institute

Administrative Staff

Arnold Herstand
President
San Francisco Art Institute

Fred Martin
Vice-President
San Francisco Art Institute
and Director of the College

Thomas C. Young
Director of Administration

Philip Linhares
Director of Exhibitions

Helene Fried
Assistant to the President,
Development and Public Relations

Diane Harsh
Dean of Students
and Financial Aid Officer

Alice Erskine
Dean of Admissions and Records
Assistant to the Director of the College

Rance Haig
Admissions Representative

Elisabeth Cunkle
Librarian

Edward Croke
Supervisor of Building and Grounds

Howard Ginsberg
Consultant Psychotherapist

HISTORY PURPOSE

The first real "home" of the San Francisco Art Institute was the Mark Hopkins Mansion. Emily Carr, a student at the time, describes what it was like in the 1890's: "The mansion was built of wood made to look like stone with beautiful lawns and flowerbeds. Massive outer doors of metal with iron openwork stood open to reveal inner doors of solid oak. A doorman dressed in livery admitted the public at a charge of fifty cents to see the mansion. No longer the California School of Design, it was now called the Mark Hopkins Institute of Art. The school was located on the top floor of the building in high, light rooms with clean walls and polished floors. Beautifully polished tables held hothouse flowers freshly arranged in crystal vases with backdrops of silk drapes."

The Art Institute has been a center for artists since 1871.

It is a history rich in tradition and innovation – more than 103 years of it. It is made up not only of events and art movements, but of people. The list is long and impressive. The Art Institute has always been a center for artists from its inception in 1871, when a band of artists and writers gathered to form an association for the exchange of ideas, for the establishment of an educational program, and later for the exhibition of work by their members.

Always responsive to the needs and interests of artists, it has been shaped by the artists themselves. During its first sixty years, Maynard Dixon, William Keith, Arthur Matthews, Diego Rivera and Ralph Stackpole were influential in its development. After World War II, international attention focused on the Art Institute as the nucleus for West Coast abstract expressionism. Between 1945-55 it housed the individuals and developments which completely dominated the local art scene: Clyfford Still, Mark Rothko, David Park, Richard Diebenkorn, Elmer Bischoff, and Nathan Oliveira in fine arts; Ansel Adams, Edward Weston, and Minor White in Photography.

Through its representative faculty and continuing series of contemporary exhibits, the Art Institute remains at the focus of Bay Area and international art forms. Involved as a source of Funk Art of the 1960's, it is the forum for the development of conceptual art in the late 1960's and early 1970's. Throughout its history, San Francisco Art Institute has been a nucleus of activity and dialogue in the visual arts: defining the role of the artist and his art, and the relationship of both to their society.

We are devoted exclusively to the fine arts, with supplementary education in the liberal arts (which we call world studies) leading to the BFA and MFA degrees. Our work in the fine arts utilizes our hundred years tradition for the purpose of continual creation on the living edge of contemporary art. Our resources of people, spaces, things and location are the essential elements of our creative strength.

Our resource of people includes one of the largest fine arts faculties in the country. Before the year is out, the student will have the opportunity for in depth contact with eight filmmakers including three Guggenheim award winners; fifteen painters represented by major galleries, in major museum collections, and including two recipients of NEA Artist Grants; fifteen photographers of all persuasions and experiences including many photographic curators and critics; five printmakers working in the most traditional as well as the most advanced techniques of lithography, etching and silk screen while incorporating the most advanced methods for photographic development of images; nine sculptors working in every medium from clay through plastics to video, with every attitude from conceptual through architectural; and with Ten World Studies faculty who deal with the cultures and questions of the world and of our time in a context of art and thought. Of course, our faculty is supplemented by a program of 75 to 100 visiting artists and lecturers each year, a weekly round series of experimental films sponsored by Canyon Cinema, the West's most important film cooperative, and many other events as members of the Institute community create them.

One's fellow students are among the most important educational resources: they provide much of the communal support for the further development and re-inforcement of one's own attitudes and achievements. Our full time student body usually consists of about 40% painting majors, about 10% sculpture-ceramics majors, 10% printing majors, 30% photography and 10% film majors. There are usually 80 full time graduate students and as many as 250 part-time undergraduate students distributed in more or less the same percentage as the full time students. They have come from 45 states in the union (about 70% of the student body is from outside of California) and 27 from foreign countries.

Space is an important resource, and we have adequate space and resources for the students, most of it available in the fine arts to qualified students on a 24 hours, 365 day basis.

Of course, resources are important only when they are effectively organized in a useful program. Our educational program is geared to the artist's growth which might be like an arrow to a target at the greatest intensive speed (we offer an optional 3 year BFA), or wayward and changeable, slowly maturing with many other life experiences from stopping in and out, to part-time study and part-time work, to study of supplementary vocations simultaneously with long and steady work in the fine arts themselves. Our program in the fine arts is based directly on what the student wants to learn: if he would be a painter he begins by painting, if a filmmaker he bgins by using a camera and editing the results: for each student there is always the immediate discipline of beginning work in your chosen field as you learn your chosen means of expression.

We believe that we are one of the strongest schools of the fine arts in America today, because, quite literally, our students and faculty have made us that. They have come here for a hundred years to begin the long, difficult and splendid road to expressing their vision of the world as it is or should be. They have gone on from here to make lives for themselves in the visual arts – well or little known, they have played an important role in the growth of art in America. We invite you to try your convictions and to join them.

CURRICULUM

The BFA and MFA degrees from the College are symbols of a certain degree of knowledge, experience and achievement on the part of the student in his chosen field in the fine arts. Although the degree is "only a piece of paper," it is the piece of paper which signifies levels of proficiency and aspiration in art that are among the highest in the contemporary world – it means that, without special regard to fashion, the student has proven himself capable of creating artistically significant objects, emblematic of both his own life and the life of man.

The College recognizes that the pursuit of artistic growth may not parallel the pursuit of the academic degree and that the student may wish to participate in the life of the College without regard to the seeking of a degree. For this reason, non-degree students planning to carry 2 or more courses of work are given the same registration privileges as full-time degree students. (See *Admissions,* especially paragraphs 2 and 9.)

The college offers four-year degree programs with majors in filmmaking, painting, photography, printmaking and sculpture/ceramics. Students have the option to acheive a BFA in 3 years by taking an accelerated, intensive program. The BFA degree program consists of a pattern of undergraduate courses including not less than one course each semester in the students major and in World Studies, plus one or two additional studio courses in any field offered by the College, for a total of thirty courses in not less than three years. The pattern of courses in the major is determined by the department faculty, and is described in the departmental sections of this catalogue.

At the time of application, and thereafter at the time of registration, degree students declare their major fields of in-

Students have the option to achieve a Bachelor of Fine Arts Degree in three years by taking an accelerated intensive program.

terest. For entering students, the Dean of Admissions and Records prepares a program of courses patterned according to the curriculum for the declared major field of interest as outlined by the department faculty and listed in this catalogue. Continuing students choose their own courses in relation to the curriculum listed in the catalogue.

The Studio Courses Studio work is basic to the life of the College, and so all of the procedures, regulations, accomplishments and hopes of the College are rooted there. The studio is a place of artistic work, and so the student's academic life is planned around the needs of that work. The length of class periods (all morning, afternoon or evening), their frequency, their continuity and flexibility are all designed to simplify, clarify and individualize the studio experience.

A Semester of Independent Study for Undergraduates Outstanding upper-division students may propose a special project of a semester's length to be pursued in the form of independent study away from the school. Such projects will be subject to the approval of a faculty advisor, the chairperson of the student's major department, the Director of the College and the Dean of Students. Credit for such projects will be awarded to the extent deemed appropriate by the student's faculty advisor on conclusion of the project and presentation of its results to the faculty. Such credit will not exceed 3 studio courses.

The World Studies Program Completion is required of all students in the BFA program.

Continuing students may take the World Studies courses in any order dictated by the development of their own interests, provided that they fulfill the minimum requirements as described in the World Studies Department section of the catalogue, p. 26.

Requirements for the Bachelor of Fine Arts Degree A student who wishes to qualify for the BFA degree must complete his final year at the College as specified in the curriculum for his major. He must satisfy the requirements in any one major field, in World Studies, and complete sufficient additional studio courses to make a total of not less than 30 courses. The faculty in any studio department may choose to confer the BFA degree upon any currently enrolled full-time student at any time after the completion of the first three years of requirements for the major and World Studies.

Three Year BFA Beginning Fall, 1974, it became possible for students to achieve the BFA degree in three years. This became possible by reducing the number of courses required for the degree from 32 (128 semester units) to 30 (120 semester units), and by permitting students to take five courses per semester instead of the customary four. The two courses dropped from the curriculum were a World Studies Elective and a Studio Elective taken during the senior year. All course requirements listed in this catalogue must be completed, and the student may do so by taking five courses per semester for six semesters (three years).

Students must be aware that a five course per semester program is a very demanding, accelerated, intensified program. Therefore, only those students who receive credit for all courses attempted in the previous semester will be permitted to take five courses in the subsequent semester, and students entering the College who did not graduate from high school at least one year prior to their time of entrance will be permitted no more than four courses during their first year.

Transfer Units Transfer units from accredited institutions of higher learning will be credited toward the undergraduate degree insofar as courses and content relate to the BFA degree curriculum. As a rule, all studio art units are accepted. Only courses passed or grades of "C" or higher will be accepted. Transfer units from non-accredited institutions of learning will be evaluated on a tentative basis only; final credit will be determined on the basis of performance after the student completes at least one semester at the College. Veterans may receive credit for certain specialized courses taken during military training when such credit does not duplicate previously obtained college credit, and if the content and quality of the work done are satisfactory. Those who have completed courses in the Armed Forces Institute should have transcripts of credit sent to the Office of Admissions for evaluation.

Enrollment Transfer students will be assigned appropriate studio courses following evaluation of their transcripts. Transfer students must complete at least 6 of the required courses in their majors at the College of the San Francisco Art Institute. Any question about the degree of development of a transfer student's work and the level of work at which his transfer units place him in his major will be resolved by the department chairman during the first weeks of the entering semester.

World Studies Requirements Transfer students from accredited institutions of higher learning will be required to take at least two courses of World Studies. A total of 5 courses of World Studies will be accepted in transfer if this includes English. World Studies includes English and literature, history, political sciences, social sciences, and physical sciences, i.e. liberal arts courses. This requirement will be waived for students already holding a BA in the humanities.

GRADUATE PROGRAM

Graduate Program Chairmen:
Larry Jordan: Filmmaking
Fred Martin: Painting, Sculpture/Ceramics
Jack Fulton: Photography
Richard Graf: Printmaking

The Master of Fine Arts Program is open to individuals of superior capability and exceptional promise in painting photography, printmaking, filmmaking, or sculpture/ceramics. The period of study should serve as a transition from undergraduate apprenticeship to the individual's emergence as a fully independent artist.

Students are selected for the graduate program mainly on the basis of work in which an artistic individuality is already evident, and which shows a level of development beyond the need for classroom aid or encouragement. Students are expected to be capable of prolonged and concentrated effort, guided largely by goals and principles which they have already set for themselves. The Master's program is mainly concerned with providing such individuals with the opportunity for the continued development of their work. The normal duration of the graduate program is four semesters. The first three semesters consist of an intensive criticism seminar with concurrent maximum production of studio work under the general guidance of faculty advisors. The final, fourth semester may consist of an additional seminar or a semester of independent work with a faculty advisor in preparation for a final review. This semester may be waived for students of exceptional achievement. In any case, the graduate program committee in the student's major will determine how this semester will be used.

In addition to the criticism seminar, there will be a monthly seminar on varied topics of general interest for graduate students of all departments. Any undergraduate art history requirements in the student's major not completed must be fulfilled concurrently with the regular graduate program.

Limited, specialized facilities are provided for graduate students in each major. Students who plan to use the facilities at the College must contact the Department Chairman for their graduate major in order to determine what facilities might be available to them.

The graduate program faculty in each major may choose to require a progress review of work by all students in the major at the close of each semester before permitting students to register for the following semester. A program for such review has been established in painting/sculpture and in printmaking. The faculty in other majors may require them as they deem appropriate.

To qualify for the MFA degree the student must be in the process of completing the final semester of his graduate course work, the quality of which must be sufficient for a one-man show. A final review of this work will be conducted by the entire Graduate Faculty of his department and the Director of the College. Confirmation of the degree will be on passing this final review.

Students who pass the courses but fail the review may re-apply for review near the end of each of the three following semesters. Students who fail the review for four consecutive semesters will be denied the degree.

Standards of Admission. Standards of admission are set by the Graduate Committee in the applicant's major. Holders of a bachelors degree who have a cumulative grade point average of 3.0 (B) or better are academically qualified for admission to the program. However, academic qualification is secondary to the quality of creative work.

Applicants who are accepted without a previous undergraduate degree may be subjected to additional undergraduate requirements as determined by the Graduate Program Chairman, the Dean of Students and the Director of the College. These requirements may be fulfilled concurrently with graduate work for the degree.

All applicants will be reviewed by the Graduate Program Committee in the field for which they apply.

Application Requirements The applicant must submit the following to the Dean of Admissions and Records for presentation to the Graduate Program Committee for his proposed major on or before the Application Deadline stated in the Academic Calendar:

a. Application form and fee, sent prior to and separate from portfolio.
b. Transcripts of all undergraduate and graduate study (these should be sent directly from the colleges or universities attended).
c. Portfolio: to be received only within the 10 days before close of application.

All portfolios that are not delivered by hand, must be accompanied by a $15 handling fee. These portfolios will be returned *collect.* If no handling fee is received or if portfolios delivered by hand are not picked up by the published deadline, these portfolios will be subject to disposal.

Non-liability: No responsibility is assumed for loss or damage for any cause, either in transit or while at the College for reviewing. Students desiring to insure their own work must make their own arrangements, as no insurance will be carried by the College. Works will be insured during shipment on return to the applicant at the minimum rate unless applicant requests in writing a higher value.

Painting/Sculpture applicants within 100 miles of San Francisco: 6 examples of work in the field and a representation of drawings completed within 18 months preceding application (note name and date of completion on work and accompanying inventory list). Slides not accepted.

Applicants from outside the Bay Area may choose to submit a preliminary slide portfolio. The applicant should submit all material specified in paragraphs a. and b. above, plus a set of not less than 20 and not more than 40 color slides, each marked with the applicant's name and the size of the work. *These slides must be contained in a Kodak carousel, and all be inserted correctly, ready for projection.* The completed application and the carousel of slides must be received not less than 45 days prior to the deadline for regular graduate applications. The Graduate Program Committee will review the slides and advise the applicant immediately whether or not he or she should plan to submit examples of actual work. Final acceptance into the program will depend entirely upon the committee's evaluation of this actual work. Deadlines and requirements for this actual work are the same as those for Bay Area applicants.

Printmaking At least 10 examples of work in the major field and a representation of drawings completed within 18 months preceding application (note completion date on piece and accompanying inventory sheet). Slides not accepted.

Photography and Filmmaking. The portfolio should embody what the applicant feels is a substantial representation of his work.

Admission without the MFA degree as an objective. Individuals of superior promise who wish to do special advanced work without admission to the graduate program, will be placed in the advanced undergraduate program.

Financial Aid A limited number of partial-tuition scholarships are available to continuing students in the graduate program. Third World Students may apply to the Tuition Waiver Program after they have been accepted into the graduate program. All students are eligible to apply for Federal Guaranteed loans. Applications for these loans will be processed after applicants are accepted into the graduate program. All forms may be obtained from the Financial Aid Office.

Graduate students are required to register at the College at the beginning of each semester so long as any part of the degree requirements is in process of fulfillment. Students who have completed the four semesters of the program but have not completed the review will be charged a $25 registration fee per semester. Such students will be encouraged with an advisor and will be charged regular tuition for one course.

ADMISSIONS

1. Who may enter We have found that students who enter the college following a year or more of life experience after high school graduation are frequently more knowledgeable and mature in their choice and direction and are ready to undertake our course of study with a greater possibility of success. Therefore, we offer direct admission on a space available basis to these students. We have also found that there are students without that year or more of experience who can succeed here, and so we have provided a system of review of high school records, SAT and ACT scores, letters of recommendation and examples of work so that our Admissions Committee might estimate the applicant's level of development in relation of the intensity of our program. We encourage students who feel qualified to apply for this review. Such students will be admitted on recommendation of the Admissions Committee.

If you do not have a high school diploma, you may be admitted if you are over twenty-one years of age or have achieved scores on College Entrance Examinations or on General Education Development tests which indicate the ability to do satisfactory college-level work.

2. How to apply All applicants for admission to full-time study (either degree or non-degree) at the College, must file with the Office of Admissions the Application which may be found in the back of this catalogue and transcripts. A Financial Aid Statement is requested. We will accept students according to the specific procedures outlined in paragraph 5. Also:

a. If you graduated from high school more than one year before the date you wish to enter, portfolios are not required.

b. If you will have graduated from high school less than one year before the semester you wish to enter, request SAT and ACT scores be sent from your high school to us along with at least two letters of recommendation from prior faculty about motivation and personal maturity. Examples of work in slide form are required. For full details and possible exceptions to this rule consult the Admissions office. Students in this category are accepted on the recommendation of our Admissions Committee.

c. If you do not have a high school diploma, you may be admitted if you are over twenty-one years of age, or submit scores on College Entrance Examinations or on General Education Development tests which indicate the ability to do satisfactory college-level work.

3. Transcripts The applicant must ask the high school of graduation and each college or university attended to send official and complete transcripts to the Office of Admissions. All transcripts filed with the Office of Admissions become the property of the College and will not be returned to the applicant.

4. Financial Aid Statement must be processed through the College Scholarship Service and be on file at the College before the application will be considered complete if financial aid is requested. Forms are available from the Financial Aid Office of the College as well as from high school and junior college counselors.

5. Application Deadline To qualify for preferential consideration, applications must be completed by April 1 for Fall and August 1 for Spring. Applications will not be considered unless the applicant has filed his completed application with the applications fee, and all transcripts have been received by the Office of Admissions. Applications received after these deadlines will be considered as received so long as there are openings in the requested major areas.

6. How students are selected The personal characteristics of self-reliance, personal motiviation and decision are prerequisite to the successful student at the College, but no valid or reliable exam-

ination for these qualities has ever been devised. Although 'talent' may exist and may be essential to the successful student at the College, no satisfactory test for it has ever been devised. Furthermore, unless accompanied by self-reliance and personal motivation, talent never produces any art. Thus, there are no practical, reliable, valid tests for the personal qualities needed for success at the College; no test, that is, which can be reasonably required of applicants. Therefore, the primary selection of applicants for admission to the College is not made on qualitative grounds. Interviews with the Admissions representative or Dean of Admissions are strongly urged since the student may then find out more directly about the kind of institution he is considering attending, and we may be able to judge better his self-reliance and motivation.

a. There will be an initial, Preferential Selection by the Admissions Committee made on the basis of information contained in the application and transcripts.

b. The Basic Selection among all applicants will be made on a mathematically random basis until all openings are filled, and the applicants have been notified of their acceptance or rejection. An option of appeal for those rejected in the Basic Selection is provided for any applicant who may feel that he has a special contribution to make to, or a special need for, the life of the school.

c. The Option of Appeal provides a subsequent opportunity to request admission for those who have been rejected in the Basic Selection. These applicants may request a personal interview and/or present their portfolios to the Admissions Committee for special consideration (Calendar for dates).

d. Students who were not selected in the random selection, and who may not wish to appeal, will be given the opportunity within 30 days after the date of their original notification of rejection to reapply for the semester following the semester for which they originally applied. Students who reapply under such circumstances will be given preferential consideration.

e. A student who is admitted to the College for a given semester, but who does not register, will have his admission cancelled. It will be necessary, in such cases, to reapply for admission if the student wishes to enter at a later date.

7. The Probationary Year Although it may be impossible to reliably predict motivation, talent and achievement, before a prospective student enters the College, his work during the first year gives some strong basis for predicting the likelihood of his satisfactory progress in later years. Therefore, each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study.

8. A Full-Time student enrolling for 4 courses or more follows the above stated application procedure.

9. A Part-Time student must follow the full-time undergraduate application procedure including the filing of transcripts.

10. An Audit student may enroll at any time for the full semester or any part thereof. Tuition is pro-rated accordingly. Auditors must be over 18 years of age. Auditors need not file transcripts nor make application for admission.

11. Registration Priority Registration priority for enrollment in all classes is given to full-time credit students, part-time credit students enrolling for two or three courses, part-time credit students enrolling for one course, and auditors, in that order.

12. Requirements for admission are subject to change as conditions demand.

13. Foreign Students The College is approved by the Immigration and Naturalization Service as a place of study for non-immigrant alien students (File Number S.F.R. 214 632, April 1954). Foreign students seeking admission to the College must observe the following regulations:

a. Applicants for enrollment must follow the provisions for admission to full-time study in a degree program.

b. The applicant must prove adequate financing for the proposed period of study.

c. The applicant must take the English Proficiency Examination. Information is available from United States Embassies.

d. The applicant must comply with all other government regulations of his home country and the United States.

15. Veterans The College of the San Francisco Art Institute is approved for study by the Veterans Administration (under Chapter 34, Title 38, U.S. Code); and is also approved by the California Department of Veteran Affairs.

Veterans enrolling under federal laws must apply first to the V.A. for a certificate of eligibility. Those transferring from another school must complete a 'Change of place of training' form with the V.A. coordinator at SFAI after their acceptance to the College.

All students carrying at least 3 courses a semester for credit are considered by the Veterans Administration to be on full-time status and receive their allowances on that basis.

16. Summer Session The College offers three four-week summer sessions. A student may enroll for all three sessions in order to achieve credit equal to one regular semester. A bulletin of summer classes and additional information may be obtained from the Office of Admissions.

GENERAL INFORMATION

The Academic Year includes two sixteen week semesters and three four-week summer sessions. The normal academic load for undergraduate students is 4 courses per semester divided among three studio courses and one World Studies course. Students who satisfactorily completed all courses the previous semester may elect a fifth course at additional tuition. The normal graduate load is three courses per semester.

Course Credit Each full course is equivalent to 4 semester-hours credit. Instruction may be divided between specific classroom attendance, general workshop and outside study. One or more work areas in each subject are always open on a workshop basis, for use of students other than during class periods.

Grades Final grades will be issued to students following the end of each semester or summer session. The following grading system is used: Honors, Pass, No Credit, Withdrawal. Honors is the equivalent of A plus, Pass is the equivalent of letter grades A through C minus; No Credit is the equivalent of D Plus through F. If incomplete work is not made up within the first six weeks of the following semester, a No Credit grade is given.

Academic Probation and Dismissal Each new student, both beginning and transfer, will be subject to review by his faculty when deemed necessary before being permitted to enroll for his second year of study at the College. All degree students must receive credit for a minimum of one-half of all courses attempted each semester or be placed on scholastic probation. Students who do not receive credit for a minimum of one-half of all courses attempted during two consecutive semesters will be dismissed.

Credit by Examination A currently enrolled student may be exempted from an undergraduate subject or subjects in which he is especially well-qualified by experience or private instruction, but such course exemption does not apply toward credit requirements for the Bachelor of Fine Arts degree. Credit will be awarded in World Studies for subject examinations which cover work appropriate to the College degree for successful performance on the College Level Examination Program (CLEP). Credit will be awarded for successful performance on College Entrance Examination Board Advanced Placement examinations (CEEB).

Attendance requirements are established by the individual faculty member. It is the student's responsibility to fill these requirements and will be a factor in the determination of final grades. The student is expected to inform his instructor of the reasons for absence and to arrange make up assignments. Each student is also responsible for completing all courses in which he is enrolled, with the exception of those which are officially dropped.

Change of Major Students desiring to change majors must do so officially with the Dean of Admissions and Records.

Change of Program and Withdrawal Students may not exchange one course for another, drop a course, or make any other change in program without following established procedures. Courses may not be added or changed after the second week of the semester. Audit students may not apply for a change to credit status after the second week of the semester.

Withdrawal from a Class A student may drop a course at any time during the semester. However, after the first four weeks of the semester, the student who wishes to drop a course must receive special permission from the Dean of Students. Such withdrawal will appear on the permanent scholastic record.

Withdrawal from the College A student contemplating withdrawal from the College because of personal or academic problems should first consult the Dean of Students. Withdrawal is not official until all established procedures have been completed.

Leave of Absence A student planning to discontinue his studies at the College for a temporary period must complete a leave of absence form. Leave of absence is not official until all established procedures have been completed, and takes effect only at the end of the semester.

Dismissal A student may be dismissed for academic failure or for any other reason considered sufficient and in the best interests of the College. A dismissed student may petition the Dean of Students for readmission.

Re-entry All students on an approved leave of absence must notify the Office of Admissions of intent to re-enter. Official transcripts of record covering all college work completed during absence must be submitted to the Office of Records in advance of registration. A student disqualified from the College may petition for admission one year after disqualification. If the petition is approved, the student is placed on probation until he has satisfactorily completed the semester of re-entry. Petitions must be submitted to the Dean of Students no later than four weeks prior to the semester for which admission is being requested.

UICA Sharing a common commitment to the education of visual artists, nine professional colleges have joined to form the Union of Independent Colleges of Art. The members are Atlanta College of Art, California College of Arts and Crafts, Cleveland Institute of Art, Kansas City Art Institute, The School of the Art Institute of Chicago, Maryland Institute, College of Art, Minneapolis College of Art and Design, Philadelphia College of Art.

Several innovative programs allow the student to benefit from this union. The Mutual Application Program was developed to assist the student in applying to more than one UICA Member College. Please write or call MAP Center, 4340

Most important to students is the availabilty of studio space. The College's facilities are open on a 24 hour basis.

Oak Street, Kansas City, Missouri 64111. (816) 753-6654. Other programs developed include the Student Mobility Program, which allows students enrolled at one college to study for one or two semesters at another member college; the Transfer Program which permits students completing the freshman year in good standing to transfer to another member institution without loss of credit or time. Other cooperative programs include the Foreign Study Program, Curricular Development Program, UICA Film Library and Visiting Artists Program.

Visiting Artists The College faculty, one of the largest devoted exclusively to the fine arts, is supplemented by a full schedule of critiques, seminars, and lectures by visiting artists. This program is funded in part by the National Endowment of the Arts and is organized in cooperation with the Union of Independent Colleges of Art. Some of the artists, critics, and art historians who have visited this year are: Robert Arneson, Stan Brakhage, Robert Bechtle, Joan Brown, Wynn Bullock, Chris Burden, Jack Burnham, Larry Clark, Bruce Conner, Terry Fox, Michael Frimkess, Hans Haacke, Richard McLean, Lisette Model, Robert Nelson, Miriam Schapiro, Paul Sharits.

Exhibitions The San Francisco Art Institute is composed of two parts – the College and the Exhibitions Program. The Galleries Exhibition Program provides a forum for contemporary visual art by recognizing its constituency as the artist community beyond the walls of the Art Institute. The Diego Rivera Gallery, named for the artist whose mural dominates one wall, is designated as a showcase for the work of students. A student committee coordinates the schedule for this space. The Emanuel Walter and Atholl McBean Galleries present monthly exhibitions of innovative work by professional artists. This program is unusual in that it is directed by a committee of thirty six artists from the area who seek to present the interests and viewpoints of Bay Area artists to the community.

The galleries also serve as a center for the exchange of ideas among artists, critics, gallery owners, curators and collectors through various openings, meetings, lectures, and symposiums which bring together the people who are interested and active in the San Francisco Bay Area art community.

Library The Anne Bremer Memorial Library provides students with use of a 22,000 volume library, including a collection of reproductions, slides, and periodicals. The walls of the comfortable reading room are covered by murals done by Ralph Stackpole in the 1930's.

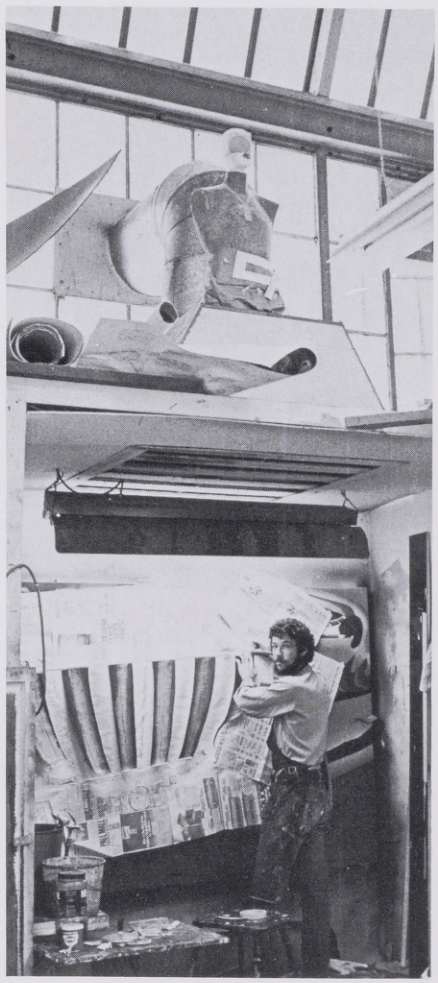
Health Service Students may participate in the Kaiser Foundation Hospital Plan, a complete medical and hospitalization program.

Store A wide variety of supplies and a selection of textbooks are available at discounted prices. Proceeds benefit the Scholarship Fund.

Cafeteria A good place to have lunch, coffee, and meet people is the Haven, the Art Institute's cafeteria. The menu includes soups, sandwiches, and salads, all made fresh daily.

Vocational Development and Placement The purpose of our program is to assist the student by helping him acquire a supplementary source of income. The Placement Office assists undergraduates and graduates in finding part time employment both on and off campus, and often in the visual arts.

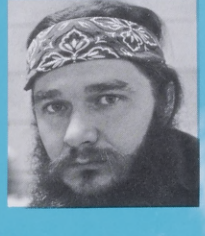
Housing The College has arranged that its students who desire dormitory facilities may stay at Lone Mountain College, located near the center of San Francisco, about thirty minutes from the Art Institute. Room and board is $700 per semester. For information, write to the Director of Housing, Lone Mountain College, 2800 Turk Street, San Francisco, Ca. 94118.



FILM MAKING

The San Francisco area has hundreds of film artists. A decade ago, some of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound

Ben Van Meter
Chairman



Individual artists have been using the motion picture medium as a personal creative medium since the earliest development of the film, usually with little recognition or appreciation. Today there is an explosion of artists whose canvas is a reflective surface and whose pigments are pure light.

Every large metropolitan area in the U.S. has scores of artists who choose the motion picture as a major vehicle for the communication of ideas.

The Bay Area has hundreds of film-artists. A decade ago, most of the same people would have been painters or sculptors or writers. Today they paint, write and sculpt with light and sound. The San Francisco Art Institute provides the unique function of a free atmosphere to aid individuals to tap fully their creative potential in making independent, non-commercial motion pictures. This program is not geared toward preparing people to enter the motion-picture or television industry. Instead, the emphasis is on using the motion-picture medium as a vehicle of self-expression.

The Film Department classes are scheduled to provide the fullest possible contact time between students and faculty. Some faculty will be available for consultation at all times, and a personal, one-to-one student/advisor relationship is encouraged. Emphasis will be put on high exposure to films as well as on making films: historical classics, visits with contemporary film artists, weekly showings of works and works-in-progress by the students and faculty.

Ongoing seminars, school based production projects, and full scale workshops supplement instruction in all basic film techniques.

The department has a limited number of cameras for classroom use. However, students are strongly advised to have at least a Super 8 camera in order to function as filmmakers and to avoid delay in making their films. The following areas are offered in addition to the basic technical orientation: optical printing, animation, directing, sound composition, lighting and staging, theory of sound, film history and aesthetics.

COURSE DESCRIPTIONS

The first year is an intensive technical orientation course designed to expose the student to a full range of film-making techniques. No familiarity with filmmaking equipment is assumed, and classes lead from a survey of all areas to actual 'hands on' experience in areas of the student's choice. First year students will have the opportunity to meet the entire faculty and view their films. The

courses are divided into Beginning Filmmaking A and Beginning Filmmaking B.

Beginning Filmmaking A is the *first semester* film course. All students new to the department are expected to take this course which meets twice weekly. All members of the film faculty will present their own works to the class and discuss them. This is important as students will select individual faculty members as advisors in their second, third and fourth years.

Most of the basic techniques used by the film faculty at the College to produce film as art will be demonstrated, with the equipment involved, and film illustrations of the results shown. Students are not required to begin a film, but may do so if they wish.

Beginning Filmmaking B is the *second semester* film course which meets twice weekly. Students are expected to take this course in the second semester of their first year. 'Hands on' learning begins, with students handling equipment as they go deeper into the techniques demonstrated in the first semester, as well as being introduced to more advanced processes, such as optical printing. Students will be required to begin a film of their own choice. Emphasis will be put on working in Super 8mm. The department is set up to perform almost all of the same sophisticated operations in Super-8mm that it handles in 16mm. Therefore, just as photography students all provide themselves with 35mm still cameras, film students are expected to do the same with comparably priced Super-8mm cameras.

History of Filmmaking is an informal, comprehensive survey of the trends in the history of cinema, with emphasis upon individual film artists, *auteur* works, and the avant garde.

Part A – Fall semester covers the period from 1895 to 1945: The Beginnings of New-Realism.

Part B – Spring semester covers film art from the post-war period to 1970.

A is not prerequisite to B. Both are required of Filmmaking majors.

Second, third and fourth year film classes are not organized around weekly meetings with a single teacher; instead, the faculty and students have worked out a plan whereby optimum freedom and optimum contact with all faculty in the department is provided. Each student selects one faculty member advisor. They meet weekly for the first three weeks of the semester to help the student get into a film project and as necessary after that. The advisor grades the student at the end of the semester. The faculty rotate the days they are at the school throughout the semester, and all will be accessible to any student in the department for one-to-one in depth help on their films.

The second year is a series of seminars going into greater detail in topics chosen by the students. Advisors are picked and film projects begun. Self-direction on the part of the student is encouraged once a basic background has been established. During the third and fourth years, students participate in workshops in close association with their advisors. Students may work alone on their own films or organize into small groups to work on larger projects. Upper division students may attend lower division classes and seminars to review certain topics or to pick up on new or added techniques.

Fixed times in the week are set aside for ongoing special programs at school including: weekly seminars (open to all and not required) on specific, preannounced techniques or subjects, showing of contemporary films, and appearances by guest film artists.

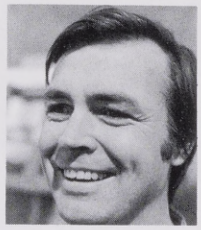
Awarding credit *(second, third and fourth years)* As there are not scheduled classes at these levels, the usual practice in order for a student to complete requirements for a degree majoring in film is to enroll for *2 Filmmaking Course Credits* in each of his upper division semesters, paying tuition at the rate of 2 studio courses. His advisor will inform him through the semester if he is doing enough work to receive 2 credits in film. If the student does poor or half-hearted work, the advisor will award him 1 credit, and 1 no-credit. If work is entirely unsatisfactory, he will receive 2 no-credits for the semester. Most students will find it necessary to devote 20 hours or more each week to working on their films, aside from conferences with faculty and seminars, in order to progress well enough to receive 2 full studio credits in film each semester. By permission of the department chairman, who will confer with the student's previous advisor(s), a student in upper division filmmaking may take 3 credits in film in a given semester, and he will have to show sufficient additional work to receive full credit. Students from other departments in the school may take upper division film credit at the rate of 1 credit, when there are openings with faculty for an advisorship. They must have completed beginning film A and B.

Undergraduate Curriculum	Courses Semester 1st	2d
First Year		
Beginning Filmmaking, A,B	1	1
History of Filmmaking	1	1
Modern Art History	1	
English	1	
World Studies Introduction		1
Studio Elective		1
	4	4
Second and Third Years		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World History Elective		1
	3	3

Requirements for BFA degree:
30 courses

1974-1975 Faculty included:
James Broughton, John Cavala, Larry Jordan, George Kuchar, Donald Lloyd, Gunvor Nelson, Ben Van Meter, Roy Ramsing Administrative Assistant, Gary Richardson.

PAINTING



David Hannah
Chairman

The Painting Department teaches painting and drawing. The faculty, artists-teachers, represent a wide range of directions, commitments and information. Students come to us with equally diverse dreams, and with levels of development from the most primitive to the most advanced. Our task is the difficult one of guiding, encouraging and nourishing the tentative and unfinished. Individual attention to a student is felt to be a necessity because it acknowledges and encourages that area of ambiguity and uncertainty that surrounds an individual's hopes and expectations. It focuses on the particular personality in order to recognize the complexities and to force the issues. We require the maintenance of an open and on-going dialogue. We strive to provide inspiration and pressure toward the assumption of responsibility by student-artists for their art. It is our conviction that painting is protean, and can be amazing, elucidating, and the assertion of a vital identity.

Course Descriptions

Beginning Drawing Work in a variety of media including pencil, charcoal, collage, tempera and ink. Two semesters required for further work in drawing.

Beginning Painting Work primarily in oil painting as well as other painting media. Two semesters required for further work in painting.

Further Work in Painting and Drawing Having completed the first year's requirements, the student may select all further courses in the department according to his developing interest. Basic to the student's growth in these courses is his association with master artist-teachers who present information, introduce ideas and intensify their demands at times appropriate to his development. The relation of the artist-teacher to the student precludes the possibility of specific course descriptions for the studio courses in painting and drawing. The instructor is not asked to teach a syllabus covering specific material for presentation to all students in any class. Rather, he is asked to present material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student. Various classes emphasize work from the model, still life, nature and imagination as necessary to the student's growth.

Art History History of Painting I, special concerns in art history, taught by members of the painting faculty.
History of Painting II will be taught by specialists in art history; each semester will have a different topic.

The Studio Program This consists of a double course of independent work with a faculty advisor. Semi-private studios are provided for students in the program. Students are chosen by the faculty for admission into the program and are reviewed at the end of each semester. Prerequisite for enrollment is third year standing. Two course credits are given for this program.

Additional Studio Credit After completing his first year's requirements in the major, the continuing student may elect additional studio credit under any studio instructor with whom he is already enrolled.

The Scheduling of Classes Each studio class at the College is planned as one or two full mornings, afternoons, or evenings of direct instruction per week. The frequency is based upon the instructor's feelings as to what is most appropriate to the subject and level of student development. At least four or eight additional hours of studio work are required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening.

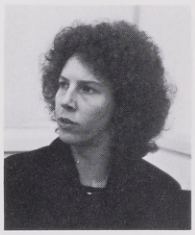
Undergraduate Curriculum	**Courses Semester**	
	1st	**2d**
First Year		
Painting I	1	1
Drawing I	1	1
History of Painting I	1	
Modern Art History	1	
English		1
World Studies Introduction		1
	4	4
Second Year		
Painting	1	1
Drawing	1	1
History of Painting II		1
Studio Elective	1	
World Studies	1	1
	4	4
Third Year		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World Studies Elective		1
	3	3

Requirements for BFA degree:
30 courses

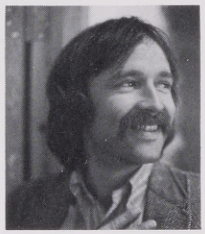
1974-1975 Faculty Included:
Tom Akawie, Jan Butterfield*, Steve Davis*, David Hannah, Julius Hatofsky, Jack Jefferson, John Komisar, Pat Lipsky*, Bruce McGaw, Ivan Majdrakoff, Mary O'Neal, Robert Quagliata*, Barbara Rogers*, Ursula Schneider, Howard Smagula, Sam Tchakalian, Franklin Williams.

*Guest Faculty

PHOTOGRAPHY



Linda Connor
Co-Chairperson



Jack Fulton
Co-Chairperson

The main purpose of the program is to develop the highly creative photographer, one capable of making photography a fine art and life's work. The program is designed to stimulate the student into using the camera as a tool to probe the world around him, and thereby to sharpen his perceptivity.

A twofold challenge underlies each problem assigned: first that every student be encouraged to work out an altogether individual solution, and then, that the photographs be evaluated primarily in terms of how successfully they communicate their maker's intentions. All peripheral study – of the history of photography, of its leading practitioners and their philosophies – will focus on the same issue: that the compelling, communicative potential of good photography relies upon the aesthetic integration of technical dexterity and clear, perceptive seeing.

Course Descriptions

Photographic Expression A & B An introduction to photography as expression. Intensive use of camera. A is prerequisite to B. 2 course credits are offered for this class.

Further Work in Photography Prerequisite, Photography Expression A & B. 1 course. Each faculty member emphasizes aspects of further work in photography which he or she feels to be of special importance to the art of photography in general and the student's work in particular. These emphases vary with the individual faculty member, and it is important for the student to become acquainted with these varied possibilities before the start of his second year. Members of the faculty and the co-chairpersons are available for consultation to assist students in choosing their instructors for further work.

Special workshop courses in specific technical areas are offered each semester. Sometimes there will be a laboratory fee for these courses, and the courses vary from semester to semester according to student and faculty interest and the growth of the medium. In 1974-75 they included a special history seminar, a workshop in non-silver techniques and a zone system workshop.

The History, Philosophy and Criticism of Photography This course includes lectures and assignments. The lectures cover the Daguerrotype, 19th Century English, French and American Photography, Photo-Secession, the f/64 Group, the use of the camera as an instrument of change, Surrealism, Abstraction, the snap-shot aesthetic, color and photography today. There will be six or seven written assignments involving visits to local museums or galleries to see specific shows.

Additional Studio Credit After completing his first year's requirements in the major, the continuing student may elect additional studio credit under any studio instructor with whom he is already enrolled.

The Scheduling of Classes Each studio class at the College is planned as one or two full mornings, afternoons, or evenings of direct instruction per week. The frequency is based upon the instructor's feelings as to what is most appropriate to the subject and level of student development. At least four or eight additional hours of studio work are required each week in order to maintain progress. In some courses this work will be officially scheduled, and specific times in an assigned studio set aside for the class. In other courses, the time will not be specifically assigned, but studio space and facilities will be available on an open basis throughout the day and evening. A student may not enroll in more than 2 courses in photography each semester after completing the first year requirements.

*Guest Faculty

Undergraduate Curriculum	**Courses Semester** 1st	2d
First Year		
Photographic Expression A,B	1	1
Modern Art History	1	
English	1	
Studio elective outside the major	1	1
Art History Elective		1
World Studies Introduction		1
	4	4
Second Year		
Studio courses including at least one in the major but not more than two	2	2
Photo History	1	
Studio Electives		1
World Studies	1	1
	4	4
Third Year		
Studio courses including at least one in the major but not more than two	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major but not more than two	2	2
Art History Elective	1	
World Studies Elective		1
	3	3

Requirements for BFA degree:
30 courses

1974-1975 Faculty included:
Ellen Brooks, Jerry Burchard, John Collier, Linda Connor, Richard Conrat, Judy Dater*, Paul Diamond*, Jack Fulton, Oliver Galgiani*, Dennis Hearne*, Pirkle Jones, Joanne Leonard, Margery Mann, Reginald McGhee*, J. Oliver Mitchell, Fred Parker*, Henry Wessel, Jr., Tom Zimmerman*.

PRINT

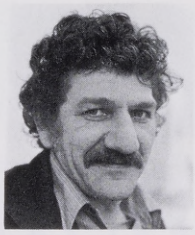
Our primary objective is to teach the art of making prints; our primary educational focus is the student as artist-printmaker. To this end, all of our classes confront the student with the peculiar nature of the print as the subtle marriage between two distinct disciplines: image making and graphic technique.

The faculty is a diverse group of artists who relate to and explore the challenge of the contemporary world through print. The faculty intends to help the student give such purpose and direction to his creative energy that upon graduation he will have the necessary skills and desire to continue the process of individual development as a mature artist. The courses are planned to give the student all the technical and aesthetic instruction necessary for development; the department is organized to provide the workshop environment conducive to total involvement as a developing printmaker. Introductory Printmaking is a prerequisite to B. Majors must complete both A and B, which may be taken concurrently, before going on for any further work in the department.

Introductory Printmaking A
Lithography & Silk Screen
Introductory Printmaking B
Etching & Relief Printing
These two courses present the fundamental techniques of the four areas of printmaking taught in the department. Each course is divided into two eight week periods, one period for each area of technique covered in the course. Each period will be handled by an instructor of special expertise. In addition, each period will receive a short, intensive introduction to the photo techniques which apply to the techniques of that period.

Further Work in Printmaking Having completed Introductory Printmaking, the student can make an informed choice of artist-teacher(s) and media for further exploration. All of these courses

MAKING



Richard Graf
Chairman

emphasize the development of the student's image as well as the specific technical mastery of the medium.

Lithography Plates and stones; color work is emphasized, use of the offset proof press as well as the flat bed press, photo lithography. Prerequisite: Introduction A.

Silk Screen Students work mainly in color and with drawings or photographs with photographic stencils. Hand cut stencils, and touche and glue methods are also available. Prerequisite: Introduction A.

Etching Acid bitten lines, aquatints, and textures; work with plastics and shaped plates, multiple plate as well as viscosity color printing; relief printing; photo etching. Prerequisite: Introduction B.

Further Image Making A supportive, exploratory course designed to expand the student's insights, skills and techniques for making images. Drawing techniques applicable to the four printing areas will be considered as well as the image making potential of the photograph. Varied experiences will be provided as support or as challenge to the student's development wherever his interest may lie. Each instructor in the department will contribute to the course by providing lessons, projects, experiences or demonstrations which relate to his interest in a particular process for making images. Prerequisite: Introduction A or B.

The History of Printmaking A general survey of major artists and schools from the early Renaissance to the present.

Advanced Printmaking After completing three semesters of further printmaking, a student is eligible for the advanced printmaking seminar and critique. The seminar leaders are the print faculty who will lead the group on a rotating basis every three weeks.

The advanced seminar and critique is based upon discussion. The course is a supplement to the studio and provides an open forum for dialogue concerning the students and their work. Whereas the emphasis in the studio courses is primarily practical, the emphasis in the seminar is primarily on the philosophical and theoretical questions of the artist and his art. Questions focused on the contemporary world of art will be considered to help the student place his own art within the world of the present, and whenever possible, guest artists and/or field trips will be used to broaden the field of attitudes and ideas to which the student is exposed.

A requisite for this course is that the student produce work concurrently with it, either in an additional further printmaking course or by producing work independently. The course is designed for the most mature students in the department, and enrollment will be subject to approval by the department chairman and faculty who will decide which students are most qualified to profit from and contribute to the seminar.

Extra Elective Courses Each semester two special eight week courses will be scheduled. They will be purposely oriented to those areas of the printmaking art that are not covered by the regular curriculum. These special half semester courses will change each semester as the need arises or as the desire for different experiences occurs. These courses will normally be taught by guest instructors and will serve the purpose of providing fresh faculty attitudes and ideas to the program. It will be necessary for a student to satisfactorily complete two of these eight week courses to receive one full course credit. The two eight week courses must be completed within one academic year.

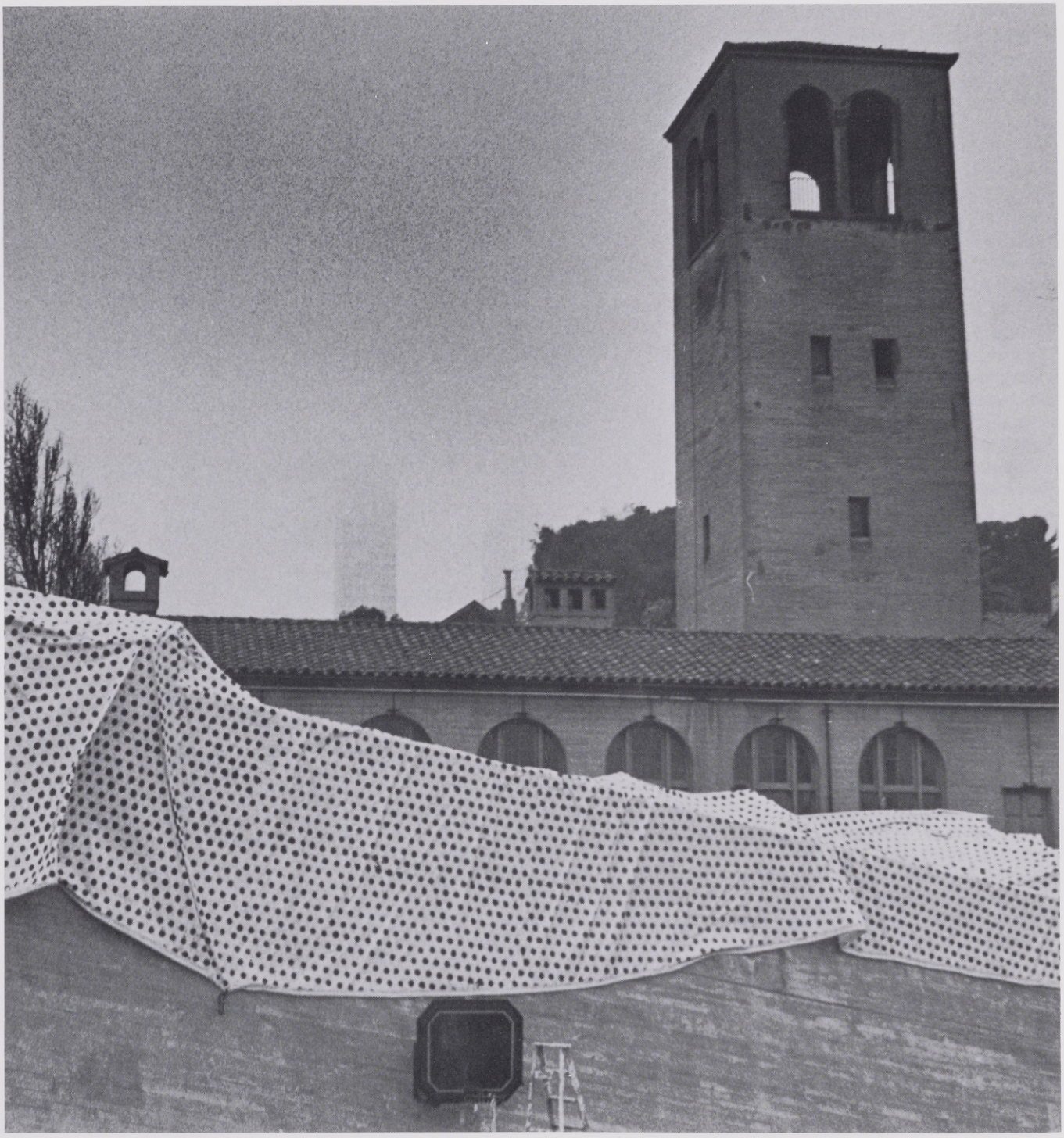
1974-75 Faculty included:
Dennis Beall*, Robert Fried, Richard Graf, Gordon Kluge, Michi Zimmerman.

*Guest Faculty

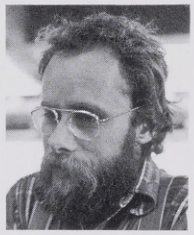
Undergraduate Curriculum	Courses Semester 1st	2d
First Year		
Introductory Printmaking	1	
Further Printmaking		1
Studio Elective	1	1
Modern Art History	1	
English	1	
History of Printmaking		1
World Studies Introduction		1
	4	4
Second and Third Years		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World Studies Elective		1
	3	3

Requirements for BFA degree:
30 courses

SCULPTURE
CERAMICS



William Geis
Chairman



Robert Rasmussen
Coordinator
of Ceramics

The undergraduate sculpture/ceramics curriculum is planned to establish the student in a working sculptor's milieu as quickly as possible. From this basic position, he is encouraged to branch out into various sculptural media as they become relevant to his personal growth. The Sculpture/Ceramics department is organized as a large, workshop space wherein many activities from welding to vacuumforming to ceramics may take place at times dictated primarily by the growth of the student's work.

The teacher presents material from his experience, convictions and technical knowledge in the order and at the rate which, in his judgment, will be best related to the needs of the individual student.

The ceramics courses emphasize the use of earthenware clay, low-fire glazes and wheel techniques as an extension of the student's ideas. The stress of these courses will be on creating thought-out, considered objects. Less emphasis will be placed on the creation of utilitarian production wares.

All students are expected to work in the sculpture/ceramics area not less than twelve hours per week for each course credit undertaken. All students are urged to consult about the development of their work with all instructors and students alike.

Course Descriptions

Beginning Sculpture A year course planned to acquaint the student with the techniques of object making, and to orient him in the general studio environment of the working sculptor. The class meets as a group with the instructor two half-days each week, and the student is required to plan at least four more hours of work on his own each week.

Consistent with the philosophy of the College that each faculty member is an artist-teacher working out of his accumulated knowledge and from his own point of view, each faculty member in sculpture/ceramics approaches his subject from a special attitude. Each publishes a description of his course for the semester in the class schedule available at registration.

Further Work in Sculpture Students who have completed one year of Beginning Sculpture may sign up with the instructor of their choice for further work in the media of their choice. 1 course work in plastic, metal, wood, performance, and video.

Beginning Ceramics Techniques in ceramics with a sculptural emphasis. Idea development, not production pottery will be stressed. Instruction will be given in the techniques of hand-building, mold-making, the wheel, glazing, and a variety of other finishing and structural materials. Experimentation will be encouraged.

Further Work in Ceramics providing opportunity for the instructor and the student to discuss in-depth ideas and advanced techniques on an individual basis. The student will learn to calculate and develop glazes and clay bodies. (Prerequisite two semesters of beginning ceramics.)

History of Sculpture The evolution of the sculptural object or non-object of the twentieth century from its origins in pre-history. Emphasis on a cultural and technological perspective that will be pertinent to the student's studio situation.

History and Prospects in Ceramics A special seminar course dealing with the history of ceramics and including invited ceramists and other artists presenting and talking about their current work and concerns.

Additional Studio Credit After completing the first year's requirements in the major, the continuing student may elect additional studio credit under any studio instructor with whom he is already enrolled.

Honors in Sculpture An intensive program for the exceptional student involving extensive independent work and weekly seminars in which the work is discussed. Students are appointed to this program at the discretion of the faculty. 2 courses.

Undergraduate Curriculum	**Courses Semester** 1st	2d
First Year		
Beginning Sculpture or Ceramics·	1	1
Studio Elective	1	2
Modern Art History	1	
English	1	
World Studies Introduction		1
	4	4
Second Year		
Further Work in Sculpture or Ceramics	1	1
History of Sculpture	1	
History of Ceramics		1
Studio Elective	1	1
World Studies	1	1
	4	4
Third Year		
Studio courses including at least one in the major	3	3
World Studies	1	1
	4	4
Fourth Year		
Studio courses including at least one in the major	2	2
Art History Elective	1	
World Studies Elective		1
	3	3

Requirements for BFA degree:
30 courses

1974-1975 Faculty included:
Richard Berger, Karen Breschi, Howard Fried, William Geis, Alvin Light, Ed Pickett, Robert Rasmussen, John Roloff*, Richard Shaw.

*Guest Faculty

WORLD STUDIES

Faculty 1974-75 included:
Montford Cardwell, Director, Urban Arts Program
Richard Fiscus, Supervisor Continuing Education
Edward Guerrero, Co-Chairperson
Fred Martin, Richard Miller, Wayne Miller
Raymond Mondini, Co-Chairperson
Zeese Papanikolas, Robert Trupin
Tamara Wasserman

The World Studies Department provides participatory education as opposed to a compartmentalized education.

Our goal is fourfold: 1 to introduce the student to global cultural traditions and to delineate the anatomy of changes that modify cultures, 2 to encourage the student toward developing competent writing skills through literature, 3 to provide the cultural context in which the visual arts emerge, and to show how visual arts are equated with cultural transformation, and 4 to acquaint the student with the intellectual climate surrounding the contemporary art scene.

General Requirements

Of the 30 courses required for graduation, 11 are non-studio courses. The timing and subject matter of these courses is indicated in the various major sections of this catalogue. Among the non-studio courses, all students take not less than four courses in art history including Modern Art History and any art history requirements with the major, English, Introduction to World Studies and four ethnic related courses. They may elect one additional World Studies course. Transfer students will be required to take at least two courses in World Studies at the College. This requirement is waived for students already holding a BA degree.

English English composition must be taken during the first year by all entering students who have not taken an equivalent course at another college. By special arrangement with the instructor, students may fulfill the English requirement by taking creative writing. Students who have taken English composition here or elsewhere may also take creative writing as an elective credit in World Studies.

Introduction to World Studies Methods and Materials will involve an introduction to concepts and techniques fundamental to the World Studies program. Reading will be assigned in the sections. Required of all entering students who have transferred less than 3 courses (12 semester hours) in world studies.

Modern Art History Emphasis will be on the conceptual basis of movements in 20th Century art: Expressionism, Cubism, Dadaism, Surrealism, Futurism, Abstract Expressionism and after. The role of movements such as existentialism, Marxism, Freudian and Jungian analysis and logical positivism in the development of the visual arts will be discussed. There will be a review of the relationships between the various art media, the historical situation and the individual's goals. Guests representative of the various arts will present their work and ideas in an open format.

General Art History Students must take three one-semester art history courses in addition to the Modern Art History course. One or two of these courses, depending on departmental policy, must be in the student's major field and are described in the various major department sections of this catalogue. The remaining art history requirement to fulfill the total of four courses may be selected from 1) art history courses offered in major departments other than the student's major, 2) from sections devoted specifically to art historical aspects within the various Ethnic Studies areas, or 3) from art history specialties offered in the group of World Studies elective courses.

Ethnic Cultural Studies Students must take four one-semester ethnic courses. The ethnic courses are composed of two parts – a weekly lecture series and a seminar section. These seminar sections, limited in size, are built around various themes relevant to the lecture series, one of them always being an art history theme. The Black Culture lecture series might, for example, associate with seminars built around African Art, black literature, the politics of contemporary Africa, or Black Music: West Africa, Brazil, New Orleans and New York.

Each year the department offers six one-semester ethnic-culture lecture series, each associated with seminars whose themes change from year to year. The lecture series are Black Culture, Native American Culture, Occidental Culture I (Classical to Renaissance), Occidental Culture II (Modern Times), Oriental Culture I (Islam, Persia, India), Oriental Culture II (Southeast Asia, Micronesia, China, Japan).

Community Involvement A & B:

A. Field Work Preparatory Studies: Introduction to involvement in the community as an artist working with groups of all ages in urban settings. Areas include community work and discussion of human group theory, group leadership techniques, creative arts programming. The course is a requirement for Tuition Waiver students and open to all.

B. Field Work: Students under supervision lead creative arts groups in the community. Many organizations are looking for volunteer leaders, we assist with students trained by the college. Some students may become employed by their host agencies. This course is a requirement for Tuition Waiver students and open to all students of any race. Prerequisite: Section A or permission of the instructor. Four credits are given for this class.

World Studies Electives The department will also offer a few special elective courses not directly related to any of the above. These will be long seminar-style courses meeting weekly and examining subjects such as 'Women's Studies,' Teaching Orientation and other subjects as may be scheduled.

TUITION FEES

The College of the San Francisco Art Institute is an independent art school. Although it is affiliated with the University of California through a deed of trust placed upon the real property of the Institute in the original bequest of the Mark Hopkins property in 1893, it receives no state assistance for its educational program. The Institute welcomes gifts, grants, and bequests; it receives continuing support from patrons, alumni and parents of students through an Annual Giving Program. It has a small endowment for the underwriting of scholarship, library acquisitions and general operations; but a major portion of its income comes from student tuition fees.

Application fee $20. This fee must accompany all applications for the Bachelor of Fine Arts or Master of Fine Arts programs, and all students intending to carry 2 or more courses. It does not apply to tuition and is not refundable.

If the Graduate portfolio is shipped, a $15 handling fee must accompany the portfolio or it will not be returned.

Tuition Deposit $200. Students must submit a $200 tuition deposit within 30 days of being notified of their acceptance. *This deposit is non-refundable and applicable only for the semester the student makes the application.* Re-entering students must make the non-refundable deposit of $200 prior to registration each semester. Continuing students may early register at the time stated in the academic calendar in order to ensure a place in the classes of their choice. A $200 deposit is required. Students must complete their registration, including payment of tuition in full, on or before the appropriate registration day as shown on the Academic Calendar.

Tuition Tuition and fees must be paid in full at time of registration each semester. Checks and drafts are to be drawn to the order of the San Francisco Art Institute.

Undergraduate Full-Time Tuition: $980 per semester. (Four courses of credit.) Each additional course for credit above 4 courses per semester: $250.

Graduate Full-Time Tuition: $830 per semester for the first three semesters. (Three courses of credit.) There is a $100 per semester tuition discount for graduate students who do not use College studio facilities or supplies. There is a $240 per semester discount for all second and third semester graduate students who have Teaching or Departmental Assistant positions equal to two half days per week of work. Fourth semester graduate students: $100, with advisor, $270. If further graduate work is required: $25 registration fee per semester, plus $270 for advisor.

Part Time: $270 per course per semester. (Three courses $830.)

*All tuition $810 and above includes, according to adopted policy of the Board of Trustees, a $10 contribution to the general scholarship fund and a $10 contribution to the Institute's Endowment Fund.

The tuition and fees stated herein are those for the 1974-5 academic year.

Deferred Payment of Tuition For those who prefer monthly tuition payments, a monthly payment is available through EFI-Fund Management, an independent business concern. Arrangement should be made by July 15th for the following Fall-Spring year. Complete information will be mailed to accepted applicants on request and may also be obtained from the Cashier at the College.

Independent Study $270 per semester. (Three studio courses of credit.) One course of World Studies in conjunction with the studio project is $135.

Late Registration $25. Charged to students registering for credit after the close of registration.

Special Laboratory Fee From time to time, the College will find it necessary to charge a special laboratory fee for certain courses. These fees range from $5 to $15 per course.

Withdrawals and Refund Students are responsible for entire tuition and fees incurred. Refunds may be made on tuition only and not including any fees or surcharges. Refunds will not be authorized unless notice of withdrawal from a class or the College is filed in writing with the Records Office. Refunds, when applicable, are based on entire tuition and will be allowed according to the following schedule:

First week of semester – 80%.
Second week of semester – 60%.
Third week of semester – 40%.
Fourth week of semester – 20%.
Fifth week of semester – no refund.

Refunds will not be made after the fourth week of the semester, nor will they be made to students who are dismissed from the College. Any money owing the College is due on the day of withdrawal from the College.

Unpaid Accounts All unpaid accounts will be charged 1% per month from the date the account becomes delinquent. The 1% charge per month on the unpaid balance is equivalent to about 12% per annum. The Dean of Admissions and Records will not release grade reports, transcripts, degrees or certificates for any student whose account has not been paid in full, nor may a student whose account is delinquent register for subsequent semesters.

Transcript $2. One transcript of academic record is issued without charge. A $2 fee must accompany subsequent transcript requests.

Tuition Changes Despite every effort to maintain College fees at the lowest possible level, it has been necessary to increase the tuition at the College in each of the past four years. Therefore, students and their parents are advised that such increase may well be necessary in subsequent years.

Financial aid awards will be based on the schedule of fees in effect during the year of the award. Students who may require financial aid as the result of tuition changes are eligible to make application at the next scholarship application date whenever necessary.

Financial Aid The College supports a substantial financial aid program in order to achieve several goals: to assist excellent students who could not otherwise afford to attend; to enhance the existing cultural and economic diversity of the student body and to increase the opportunities for higher education available to lower income students.

All financial aid is administered through the Dean of Students Office. In order to recieve any form of financial aid. students must file either a Parents Confidential Statement or a Students Financial Statement, as well as a 1040 Income Tax Form. These forms may be obtained from the Dean of Students Office.

Entering students may receive financial awards from outside sources which are not administered by the College, such as state scholarships, National Merit, and local service clubs.

Federal and State Sources Students who are applying for federal or state programs must be United States citizens, nationals or persons in the United States for other than a temporary purpose.

Federally Insured Student Loan (FISL) This program provides loans of up to $2,500 a year to students who are planning to attend the college for 2 or more courses per semester. Loans are made through banks, savings and loan associations and other authorized lenders, at an annual interest rate of 7 per cent. If a student qualifies for interest benefits, the Federal Government will pay the interest as long as the student is attending college. Repayment of loans begins nine months after a student leaves college and is normally scheduled for from five to ten years. Applications for loans that will be processed by California banks are available from the Dean of Students Office.

Basic Opportunity Grants are available to all students who have never enrolled in any college prior to April 1, 1973. Applications for the 1975-76 academic year are available from the Dean of Students Office as well as high schools and other colleges. Grants are awarded on the basis of need.

California Programs Students who are residents of the State of California may apply for a California State Scholarship. Students are considered residents of California who have lived in the state for at least one year prior to the date in which they *receive* the scholarship or grant. It is expected that any California student who intends to apply to the College for financial aid will also apply for a California State Scholarship.

Applications for state scholarships are available in October, and may be obtained from the Dean of Students Office of the College or from the California State Scholarship and Loan Commission, 1410 Fifth St., Sacramento, Ca. 94814; or from high school and junior college counseling offices. Since applicants for both programs must submit Scholastic Aptitude Test scores, it is advisable to take the SAT early in the fall if one has not recently taken the test. The Educational Testing Service at 1947 Center St., Berkeley, Ca. will have information on where and when the SAT will be given. The deadline for filing application is early November.

Out of State Programs Students who are residents of states other than California should write their State Department of Education for information on grant and loan programs. Many states have programs available for students who will be studying out-of-state.

Institute Sources All scholarship awards are made on the assumption that the student will be enrolled full-time; awards will be reduced proportionately in the event the student enrolls part-time. Because funds are limited, financial awards are made selectively on the basis of relative achievement and promise only to students in need of such assistance to continue their education. All financial aid from Institute sources is awarded in the form of full or partial tuition grants. There are two kinds of these grants: Scholarships, warded by the faculty in consultation with the Dean of Students, and Tuition Waivers, awarded by the Tuition Waiver Committee in consultation with the Dean of Students. All continuing students are eligible to apply for scholarships. Eligibility for Tuition Waivers is limited to needy minority students.

Scholarships Up to $90,000 in scholarships is awarded annually in April. Each applicant is reviewed by the Scholarship Committee in his major department which makes awards on the basis of portfolio and need. Scholarships include the following memorial scholarships, as well as many additional grants awarded from other college sources:

Agnes Brandenstein Memorial Scholarship Awarded for advanced study in ceramics: applicants must have had previous training or work in ceramics.

Ellen Hart Bransten Memorial Scholarship Full tuition for a fourth-year student of exceptional promise in painting or printmaking.

Hector Escobosa Scholarship Full tuition granted to one upper-division student in painting.

Sine Hahn Scholarship Fund Full tuition granted for study in oil painting.

Edward Wilson Coles Art Scholarship Fund Full tuition granted for one student in painting or sculpture.

Six General Scholarships Offered in memory of Anne Bremer, Aline D. Gunst, Adelaide Lewis, James O. Phelan, Abraham Rosenberg, and Virgil Williams.

Tuition Waivers are available to needy entering and continuing minority students. They may be renewed each semester provided normal progress is made. Each applicant is reviewed by the Tuition Waiver Committee which makes awards on the basis of need and portfolio. See Academic Calendar for deadlines. Individual awards under special circumstances, to review student performance at the end of the Fall Semester before continuing an award for the Spring Semester, and to award only a part or none of the funds shown should the quality of the work submitted be insufficient. Scholarships and tuition waivers do not include any surcharges for which all students carrying 3 or more courses are responsible (see Tuition and Fees).

Teaching Assistantships A program of teaching assistantships has been established in each graduate department. The exact arrangements vary from department to department, but all second and third semester graduate students are eligible for either Teaching Assistant or Departmental Service positions for which they receive a tuition reduction as specified on page 27. This reduction will apply only to students who are registered for the full program including the seminar.

Employment and Work Study Program The College participates in the federal work study program. There are additional possibilities for employment both on and off campus.

The Placement Office maintains listings of both on and off campus employment.

Application

Students applying for
2 or more courses each semester

San Francisco Art Institute
Office of Admissions
800 Chestnut Street
San Francisco, California 94133
Telephone 415 771 7020

name
last, first, middle

major field of interest
(check one)

address (permanent) state

☐ painting ☐ photography

telephone state zip

☐ filmmaking ☐ printmaking

address (mailing if different) city

☐ sculpture/ceramics

telephone state zip

date of birth

high school from which graduated city

place of birth

date of graduation county state

☐ female ☐ male

applying for entrance in fall 19 spring 19

social security no.

☐ full time ☐ ☐ ☐ ☐
4 or more courses 2 or 3 courses bfa mfa non degree

citizenship

previous attendance at SFAI date

visa status

colleges
and art schools
attended

name state date

name state date

name state date

name state date

name state date

foreign students: list your United States sponsor, if you have one, in space below

sponsor's name city

address state zip

the $20.00 application fee (non-refundable) must accompany this application. upon acceptance, a deposit of $200.00 is required.

I agree, if accepted, to abide by the rules and regulations of the San Francisco Art Institute.

signature date

personal statement

graduate
statement concerning your work and the reason for embarking on a program of graduate study

undergraduate
please use this page to describe at least one year of life experience beyond high school, including college work, travel, military or whatever

last name _____ first _____ middle/maiden _____

(continue on additional sheets if necessary)

CALENDAR

A semester is 15 weeks in length.
Classes are scheduled six days a week, Monday through Saturday
A summer session is 4 weeks in length
Classes meet five days a week, Monday through Friday.

Summer Session 1975, Admission
Summer Session Bulletin available from the Office of Admissions

Fall Semester 1975, Admission

April 1 Undergraduate applications and transcripts must be received to qualify for preferential consideration. Those received after this date will be considered on a rolling basis as long as there are openings.

April 3 Graduate Applications Deadline.
Tuition Waiver Grant Application Deadline.

Spring Semester 1976, Admissions

Aug 1 Undergraduate applications and transcripts must be received to qualify for preferential consideration. Those received after this date will be considered on a rolling basis as long as there are openings.

Mid-Aug Notification to applicants.

Sept 15 Applicants reply date. Those who wish to avail themselves of the Option of Appeal must reply.

Oct 31 Tuition Waiver Grant Application Deadline

Mid -Nov Meetings of Admissions Committee to review Appeals

Dec 4 Graduate Applications Deadline

Summer Session 1976, Admission
Summer Session Bulletin available from the Office of Admissions

Fall Semester 1976, Admission

April 1 Undergraduate applications and transcripts must be received to qualify for preferential consideration. Those received after this date will be considered on a rolling basis as long as there are openings.
Graduate Applications Deadline
Tuition Waiver Grant Application Deadline

Mid-April Notification to applicants.

May 15 Applicants reply date. Those who wish to avail themselves of the Option of Appeal must reply.

Early July Meeting of Admissions Committee to review Appeals

Summer Session 1975, Academic

June 2-27 Session I

June 30 -July 25 Session II

July 4 Independence Day Holiday

July 28 -Aug 22 Session III

Fall Semester 1975, Academic

Mar 22 Scholarship Application Deadline

April 1 Tuition Waiver Grant Application Deadline

Sept 2 Orientation Entering – 9-10am, Lecture Hall
Registration – Entering Degree, 10am-4pm

Sept 3 Orientation Entering 9am-4pm
Registration – Continuing and Re-entering Degree, 10am-4pm

Sept 4 Registration Graduates (MFA Program) and Non Degree: 1-4pm

Sept 8 Classes begin

Sept 19 Last day to add courses

Oct 17 Last day to remove incomplete grades

Oct 31 Tuition Waiver Grant Application Deadline

Nov 27-29 Thanksgiving recess. Academic and Administrative Holiday

Dec 16-18 Registration of continuing degree students for the Spring term, 10am-2pm

Dec 20 Semester ends
Administrative Holiday

Spring Semester 1976, Academic

Jan 13 Orientation Entering 9-10am, Lecture Hall
Registration Entering Degree, 10am-4pm

Jan 14 Orientation Entering 9am-4pm, Lecture Hall
Registration Continuing and Re-entering Degree, 10am-4pm

Jan 15 Registration Graduates (MFA Program) and Non Degree: 1-4pm

Jan 19 Classes begin

Jan 30 Last day to add courses

Feb 16 Washington's Birthday observance. Academic and Administrative Holiday

Feb 27 Last day to remove incomplete grades

Mar 8-12 Mid semester grading period

Mar 13 Scholarship Applications Deadline

Mar 15-17 Spring recess. Academic and Administrative Holiday

May 4-6 Registration of continuing degree students for the Fall term, 1976. A $200 non-refundable tuition deposit is required. Tuition is due in full on or before August 15. Class space will not be held after that date if tuition is not paid.

May 7 Semester ends

May 16 Annual commencement

Summer Session, 1976, Academic

June 7 -July 2 Session I

July 5-30 Session II

Aug 2-27 Session III

San Francisco Art Institute
800 Chestnut Street
San Francisco
California 94133 U.S.A.

Non-Profit Organization
U. S. POSTAGE
PAID
Permit No. 6344
San Francisco, CA

Credits:

Typography: Medallion Graphics
San Francisco

Printing: Pacific Lithograph Company
San Francisco

Photography: Janet Applebaum, James Blakeley
Sam MacKenna, Larry White

The College of the San Francisco Art Institute complies with all local, state and Federal laws and regulations concerning civil and human rights. Admissions, housing and employment practices of the College are free of any discrimination based on race, color, sex, religion or national origin.
The College reserves the right to withdraw or change any courses listed, to change instructors, to amend degree requirements, and to modify or establish any fees as may be required.